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From the Library of the
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THE
METROPOLITAN MUSEUM
OF ART

CATALOGUE
OF A
LOAN EXHIBITION
OF
EARLY
ORIENTAL
RUGS

BY
WILHELM R. VALENTINER
CURATOR OF DECORATIVE ARTS

NEW YORK
NOVEMBER 1, 1910—JANUARY 15, 1911

THE
WILLIAM HAYES FOGG
ART MUSEUM OF
HARVARD UNIVERSITY

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INTRODUCTION

IN no other city is the market for modern Oriental rugs so extensive as in New York; only those of Constantinople and Paris are comparable to it. It is unfortunately true, however, that on the part of the public appreciative knowledge of the old weavings—so superior in every way to the modern productions—bears no creditable proportion to this enormous trade. This is largely the result of the inadequate illustration in American public museums of the great classic products of textile design in the East. Although a beginning has been made in the Museum of Fine Arts in Boston and in the Metropolitan Museum of Art, no institution of fine arts in this country has as yet a collection of old rugs in any way equal to the collections in nearly every large European museum, especially in those of London, Paris, Berlin and Lyons. As it is with the treasures of art in other fields in this country, so is it with Oriental rugs; the greater number are in private possession and unknown to the public. If one considers as a whole the remarkable richness of many of these

private collections, there can be no doubt that America compares favorably in the possession of old rugs with any other country, although the treasures are not so openly displayed, and the individual collections may not be so strongly developed along special lines, as, for instance, is the case in the Rothschild collection in Paris, which includes over forty Polish rugs. Necessarily, however, the presence of fine rugs in our private collections has contributed little to the education of the public, and, as the museums in their turn have not found it possible as yet to meet what should have been a demand, it has happened that the modern products brought into this market have often been highly overrated both in artistic value and in age. Despite a series of important publications during the last two decades by such connoisseurs as Dr. Wilhelm Bode, Dr. F. R. Martin and Dr. F. Sarre, the superiority of the fifteenth, sixteenth and seventeenth century rugs, distinguished by their infinite variety of pattern, their clarity of design and wonderfully rich harmonies of color, is not yet as widely recognized by the educated public, we may say, to draw an example from another art, as is the superiority of Botticelli over Carlo Dolci.

In the regular market today the distinction is seldom made, or perhaps even known, between the fine old rugs and the seemingly old types,

such as the Ghiordes, Ladik, Meles, Kula, Bokhara and other fabrics which, as a rule, are not older than 1750 and usually show a lack of clearness in design and a weak sense of color relations typical of the periods of decadence. And even so, the productions just mentioned are the better ones among the modern varieties. I think Dr. F. R. Martin, the distinguished Swedish connoisseur, is quite right in saying, in his excellent work on Oriental carpets, "It is incomprehensible that collectors who know splendid Oriental carpets can be so fond of such poor work as the Ghiordes and Kula carpets which one sees now in almost every collection." It is seldom a question of price, as the sums which have been paid at times for Ghiordes rugs and other weaves of the late eighteenth and early nineteenth centuries are often greater than those paid for good Asia Minor rugs of the fifteenth and sixteenth centuries, which belong to a period of the highest artistic feeling. There may be exceptions, indeed, among the modern rugs, not without considerable artistic merit and affording an appropriate and charming floor decoration, but they never stand comparison with those made in the earlier periods. The eighteenth and nineteenth century rugs of the different manufactories repeat the same pattern over and over again; a pattern which is generally a misunderstood imitation of a design of the sixteenth or

seventeenth century, and one that has often lost the meaning of the older conventionalization of natural forms. Every old rug, on the contrary, has a marked individual character showing a design that has never been exactly repeated and is alive with the personal quality of every great work of art. In the more modern types it is seldom possible to determine the meaning of each single motive, to know whether flowers, animal forms or purely geometrical designs were intended. It is even difficult sometimes to decide which is the ground and which the pattern, and in what connection the border stands to the centre field, or, in fact, even where the border begins. The pattern is always overcrowded, lacking the noble simplicity which is characteristic of the old rugs as it is of all really great works of art. And modern color-schemes are as restless as the designs; they lack the power and sobriety of the rugs of the fifteenth and sixteenth centuries or the subtlety and delicacy of such fabrics of the seventeenth century as the so-called Polish carpets.

The ever increasing quantity of rugs demanded of the Orient since the eighteenth century has caused the decline of the great art of the older time, which was produced slowly and thoughtfully by artists who filled the old traditional forms with new imagination and poetry. The artists later became artisans, and in their fac-

tories produced in one year ten times as much as was produced in two generations of the century before. It should be remembered, moreover, that the decline of Eastern art in every branch—the art of Japan and China, as well as that of the Near East—was characteristic of the eighteenth century, and even more so of the nineteenth, a result due largely to the invasion of powerful foreign influences which led to the weakening and almost utter destruction of the old traditions.

This may be a good place to answer the often-heard question, why does this Museum not have a collection representative of the different types of modern rugs that are found in the market today? Although we admit that such a collection would be of service, it is, indeed, not the task of a museum aiming at the acquisition of works of the highest artistic quality. Such a task comes within the scope of a museum of purely industrial art, several of which are to be seen in the large European cities. If the Metropolitan Museum should begin to form a collection of modern rugs, the claims of all the other industries would have to be considered as well. It is easy to see the impossible demands such a policy would make upon our already too limited space. Furthermore, it is not difficult for any one seriously interested in the subject of modern rugs to learn the names and some of the charac-

teristics of the numerous rug factories of the present time. Representative examples will be found in the shops of several dealers in this city, and sufficiently extensive information is given in a number of excellent books such as those by Miss Rosa Belle Holt and John Kimberly Mumford, or, in such foreign works as the Handbuch der Orientalischen Teppichkunde by Neugebauer.

The study of old rugs is attended with greater difficulty. Three books will be found especially helpful, Vorderasiatische Knüpfteppiche by Dr. Wilhelm Bode, the Vienna publication, and Dr. F. R. Martin's Oriental Carpets. But, comparatively speaking, the literature on the subject is smaller and less popular. Moreover, the information itself is meagre as compared with what it is possible to learn about modern rugs. It is difficult, if not impossible, to determine the towns in which the old rugs were manufactured, although recent discoveries have enabled us to locate and date them with greater assurance than the general reader would infer from the popular books that merely touch on the subject. However, we must be satisfied when we can give the province in which the rugs were made and the time within about fifty years. The names popularly given to the old productions, taken for the most part from the modern types, have been found incorrect. Examples of this are the so-called Ispahan

rugs, which were certainly not made in Ispahan but in Herat, and the so-called Polonaise or Polish carpets, which were woven in Persia.

It was the natural consequence of the exaggeratedly early dating of the supposed antique rugs such as the Ghiordes, Kula and Bokhara types, that the owners of the really old fabrics dated their rugs farther back than necessary. If the Ghiordes productions were dated in the sixteenth and seventeenth centuries instead of in the eighteenth and nineteenth centuries, where they really belong, such superior productions as the Persian hunting rugs and the Polish carpets had to be dated at least one or two centuries earlier. On this whole question of dating it may be said here that three centuries are especially distinguished by their excellence in rug weaving, namely, the fifteenth, sixteenth and seventeenth. To the seventeenth century, particularly the first half, belong all the Polonaise rugs and most of the so-called Ispahans; to the sixteenth century belong the greater part of the Persian animal-rugs; in the fifteenth century, or even before that, were made the rugs of an archaic type, such as the so-called dragon rugs, and some of the Asia Minor rugs with geometrical designs.

These oldest rugs are exceedingly rare and have never before been shown in any great number in this country. Although they may not make so favorable an impression on first sight

as the rich silk rugs, with animals, of a later date, or the jewel-like Polish carpets, they deserve a special study, particularly as they are the predecessors of the modern Asia Minor rugs, so plentiful in the rug market in this city. They are characterized by a beautiful severity of design and strong, harmonious contrasts of color. Their early popularity in Europe is witnessed especially by the frequency with which they occur in Italian paintings from the fourteenth through the sixteenth centuries as backgrounds for portraits, or as the decorations of tables and thrones. Of this class of rare rugs, the exhibition is fortunate in being able to include several that may be dated as far back as the fourteenth or fifteenth century, including the highly important mediæval rug with the "Ming coat-of-arms" which, through the kindness of Dr. Bode, has been lent to the Museum by the Kaiser Friedrich Museum of Berlin.

Those who are interested in old rugs will remember the exhibition of the Yerkes collection last spring, a predecessor, as it were, of the present exhibition. In that marvelous collection, which will probably never be equalled, the Persian animal-rugs were the most important feature. This class of rugs will, therefore, be represented in our exhibition by only a few characteristic examples. Our plan is to illustrate the development of rug weaving in all countries of

the Near East which have been important in this art, rather than to make a special display of one class of rugs only. If emphasis has been placed on any one variety of rug, it is on the less known Asia Minor rugs of the fourteenth, fifteenth and sixteenth centuries, instead of the Persian hunting-carpets and other fabrics which are more familiar to the public. Consequently, the exhibition includes, besides a sufficiently representative number of Persian rugs, a large display of rugs produced in the countries now included in modern Turkey, and also of the important Indian weaves of the seventeenth century which, up to now, have rarely been differentiated from the Persian.

A general division of Oriental rugs may be made into three groups according to the important centres of production in the old time: (1) those made in the countries now included in Turkey, (2) those made in Persia, and (3) those made in India.

I TURKEY

The first group, that is, of Turkish rugs, may be further subdivided into those made in (a) Eastern Asia Minor and Armenia, (b) Western Asia Minor, and (c) Syria. Typical of this whole group is a preference for geometrical linear

patterns, sometimes varied with strongly conventionalized leaf motives. Only occasionally do we find animal motives occurring in the designs of these rugs; in these exceptional cases they are borrowed from Persia and redrawn in the geometrical style. The patterns do not have the flowing, curved lines that we find in Persian rugs, nor their rich interlacings of arabesques, naturalistic flowers and leaves, nor their imaginative garden and hunting scenes. Straight and rectangular lines characterize the pattern of these rugs, especially those of Asia Minor; the colors, with sharp and clear distinction, are placed near each other often in hard combinations. Instead of the deep red and warm green of the Persian rugs, we find commonly a combination of bright yellow and scarlet, or of red and blue. The difference between the two classes of rugs exists in the character itself of the two nations that produced them; as it has been well expressed: "the honest, straight Turkish character" in contrast to "the Persian refinement."

(A) EASTERN ASIA MINOR AND ARMENIA

We can date the rugs from the eastern part of Asia Minor and Armenia further back than any other class of Oriental rugs. Although opinions still differ somewhat on this point, it is possible that some of these rugs may be as early as the thirteenth, or at least the fourteenth cen-

tury, when the art of the Near East came under Chinese influence as a result of the Mongolian invasion. This influence, less noticeable in the centuries immediately following, is strongly felt a second time in the sixteenth and seventeenth centuries—as, for example, in the Persian animal-rugs—when the trade relations between Persia and China were especially active. Characteristic of these early rugs is the use of such distinctly Chinese motives as the dragon, phœnix and other animals of a very archaic conventionalization, somewhat similar to types often found in early Chinese bronzes, and also the use of primitive floral motives of mediæval character.

One of the oldest of this class of rugs is that referred to above as having been lent to the exhibition by the Kaiser Friedrich Museum of Berlin. A fresco in the hospital at Siena by Domenico di Bartolo, painted about 1440–43, in which a similar rug is represented, has enabled Dr. Bode to determine for it at least a date *post quem;* in all probability the rug belongs to the end of the fourteenth century, if not earlier. In this rug we find the typical Chinese motive, sometimes known as the " Ming coat-of-arms," of the dragon fighting with the phœnix, which, by the way, occurs again in a much more naturalistic treatment on the Persian animal rug of about 1500 in the possession of our Museum, and for-

merly in the Yerkes collection. A similar conventionalization is shown in the so-called dragon rugs, the oldest types of which Dr. Bode dates as far back as the early fifteenth century, and Dr. Martin still further, in the thirteenth and fourteenth centuries. Unlike the rug just described, they do not show the division into square fields, typical of the rugs from the middle and west of Asia Minor. Their pattern is based on a trellis-like frame-work of leaf forms connected by large flowers and further decorated with dragon forms. This scheme of pattern, and the conventionalized peony flowers, indicate a centre of production influenced by Persian art, such as was the case with Armenia. Moreover, the purple kirmiz, which is a color commonly occurring in these rugs, has always been a favorite dye with the Armenian weavers since the earliest times. The color-scheme of these rugs, the background cream white, with the pattern in black, purple and bluish-green, suggests the Chinese tempera paintings of the Ming period. These rugs were imitated in Armenia down to the eighteenth century, but always with small changes in the patterns, especially in the border designs, and with the introduction of more modern decorative motives.

Three rugs in the exhibition, lent by Mr. Williams, Mr. McIlhenny and Mr. Sharples, are fine examples of these very early and rare

rugs that equal the Graf rug in the Berlin Museum. Not much later in date are a rug in the same style, but without animals, belonging to Mr. Davis, and one in the possession of the Museum, which shows already the centralized arrangement of the later Armenian rugs, but without any exact symmetry in the pattern. The animals of archaic design in the irregular cornerfields of this rug, and the narrow borders in this as in the Davis example, indicate their great age.

(B) WESTERN ASIA MINOR

The oldest known rugs from the western part of Asia Minor are sometimes given the name of Holbein rugs, since a typical example of this class is found in Holbein's masterpiece in the museum at Darmstadt. Rugs of this variety were used for decorative purposes in their pictures by nearly all of the early Flemish painters, from Jan van Eyck and Memling to Gerard David, as well as by the Italian masters of the same period, and must have been imported to Europe throughout the whole of the fifteenth century. Their purely geometrical pattern consists of stars or squares of different size with interlaced ornament. Only in a few rare motives, —highly conventionalized small cypress trees or palmettes, and branch forms, which were perhaps derived from the convention itself of the arabesque, do we find any survival of an early

naturalistic style. The borders often show an interlaced pattern in imitation of Cufic inscriptions; the older rugs have generally only the so-called single Cufic border in which the forms of the Cufic letters are more closely imitated than in the balanced decorative schemes of the later examples. At a first glance, these exceedingly rare Holbein rugs remind one of the modern Bergama rugs which seem to have been woven in imitation of them. Needless to say, the older rugs are greatly superior in thickness of pile, closeness of weave, and strength and clearness of color and design.

Four rugs from Mr. Williams's collection (probably the only collection in this country containing rugs of this type) illustrate the development of the patterns. No. 7 of this catalogue is patterned with stars in red, blue and purple on a very fine blue-green ground, and has a border of leaves with zigzag outlines. No. 8 is built up on the contrast of areas of interlaced pattern and of naturalistic palmette and tree motives; the border showing imitated Cufic characters. No. 9 has the same centre as No. 8 but shows the Cufic letters in the border already transformed into a purely decorative pattern. The pattern in No. 10 is a development from No. 8 and shows the same forms of cypress trees and palmettes; the border has a design of interchanged squares and oblong shields which

were often found later in the seventeenth century on Asia Minor rugs and occasionally on some from Persia, as in the small Herat lent by Hon. W. A. Clark. The two last-mentioned rugs of this class may belong to the early sixteenth century, as rugs of this type were still woven at that time.

With three other rugs from Mr. Williams's collection, we come to the full sixteenth century, and find in their designs the distinct influence of the Far East which was characteristic of these late periods. On the unusual white background of one of these rugs the pattern is developed by closely repeating the well-known motive of three balls arranged in a pyramid, which also occurs in the border, but larger and divided by pairs of short wavy bands or stripes. This latter combination of the three balls and the wavy stripes is often found on Turkish velvets and on the so-called Rhodian faïence, made in Asia Minor in the sixteenth century. (In a room adjoining the exhibition hall may be seen a piece of velvet and a Rhodian plate and ewer with similar patterns.) This motive is probably derived from the three balls which, early in the fifteenth century, Timur put on his coat-of-arms as lord of the three parts of the world. The three balls were, at the same time, a symbol of luck among the Tartars. The wavy bands are very likely tiger stripes, which were also an imperial dis-

tinction. A further development of this stripe motive may possibly be found in the curious pattern of a second rug with a white background, which has sometimes been explained as representing a bird or vegetable. The border of this rug, and of a third with a yellow and red centre, is patterned with the Chinese cloud band, a device found in rugs of the sixteenth century still more frequently than the three balls. This motive, derived from China, we shall often find again in the finest Persian animal, prayer and other rugs of this period.

A certain class of Asia Minor rugs mostly of the sixteenth and seventeenth centuries can be assigned to the looms at Ushak, where similar rugs are still produced. Typical of their designs are large stars, mostly in blue with yellow outlines on a warm yellow ground. These stars are of varying sizes and shapes, and are spread over the ground in an irregular way, so that stars are often cut by the border. The thin lines with which these geometrical and sometimes floral designs are executed suggest pen drawings. The color combination of yellow, light blue and warm red is attractive, although to some it may seem too vivid. These rugs are often represented, especially in Venetian paintings of the sixteenth century and in the Dutch and Flemish paintings of the seventeenth century. They are well illustrated by some early types lent by Mr. Williams

—one, probably as early as the fifteenth century, with an unusual double knotting in the outlines of the stars.

(C) SYRIA

Although we make a special group of Syrian rugs, it should be said at once that, while various well-known scholars make this division, it is by no means certain that rugs of this class were really made in Syria. They are distinguished by their floral designs, more naturalistic than those usually found in Asia Minor rugs, and suggesting the designs on Rhodian faïence and Damascus plates: tulips, carnations, palmettes and long, curved leaves. The prevailing color is a deep cherry-red combined, often in a hard way, with moss-green, but pleasantly varied by occasional areas in light blue. Judging from the evidence of pictures these rugs were used in Venice in the sixteenth century and were there called " tapeti damasceni," but, as it has been pointed out recently, Damascus was more likely only the place of export, not that of manufacture. This is also true of the so-called Damascus and Rhodian faïence, more probably made in Asia Minor, especially in the northern part, than in Damascus or Rhodes, and therefore it does not seem impossible that rugs of this class were likewise made in the northern part of Asia Minor, an opinion which is further

strengthened by the number of them which were executed in the finest material such as was probably used in the Imperial factories there. An unusual example of this kind is shown in the exhibition,—a unique, round rug, lent by Hon. W. A. Clark.

Another class of rugs, represented by a fine example from the collection of Mr. Williams, is very closely related to this first group, as an occasional interchange of design indicates. Rugs of this second class are more archaic in type and may be dated as far back as 1500, and some still earlier, while the rugs of the first group were mostly executed about 1600 and a little later. The color combinations are practically the same, but reversed, the ground being in warm blue-green and the border commonly in cherry-red. As these rugs are generally woven from the wool of the Angora sheep, they have a beautiful, silky surface. The star designs and the squares filled with small intricate geometrical decorations remind one of early Moorish ornaments, or of decorations on the inlaid Arabian bronzes of the fourteenth and fifteenth centuries that were made in Egypt. These rugs have been found in Spain and Morocco—for which reason they have often been wrongly called Hispano-Moresque—as well as in the churches of Italy and Tyrol, and in the East. They were woven very prob-

ably in a locality near the centre of production of the so-called Damascus rugs, and if these latter were really made in Syria, it is not impossible that this second group of rugs were woven in Egypt, as we find similar decorations on the glazed pottery from Fostat and on the Mameluk bronzes. On the other hand, the richness of their material would seem to indicate a more luxurious country than Egypt in the sixteenth century. The finest example of them is a rug of huge size, woven in silk, which belongs to the Emperor of Austria, and is similar in quality to his famous hunting carpet.

II PERSIA

One of the many excellencies of the early Persian rugs lies in the richness of motives, due to the superior imaginative qualities of the Persians, from whom the Turks, as well as the Indians and later the Chinese, borrowed many ideas. In fine rhythm of lines, and beautiful color schemes, Persian rugs have never been surpassed. In style they hold a position between the Turkish rugs, with their absolutely geometrical and purely decorative art, and the Indian rugs, whose motives are based on naturalistic study. The Persian designers also turned to nature, and it is always possible to recognize the flowers, leaves or animals that they introduced into their designs, but at the same time they did

not carry their imitation of nature so far as to lose the decorative quality gained by confining the representation to a few simple planes. Fertility of invention is shown in the great variety of flowers that spread over these carpets; every flower differs from the others and may contain within its outlines a second flower, which, in turn, incloses a third, an enrichment which is also carried out in the treatment of the leaves, so that we get the impression of an infinite variety of floral forms.

A great talent for conventionalization, combined with a feeling for nature, enabled the Persian designers to include animals and human figures in their rugs with greater success than has been achieved by any other nation. Although the Koran, it is commonly said, prohibits the introduction of figures in works of art, they occur constantly in Persian art; the miniatures of the sixteenth and seventeenth centuries, for instance, are usually filled with figures. If the Persians did not use the human figure to the same extent as the Europeans, it was only because such use did not correspond to their feeling for decoration; and indeed a high development of art, such as the Persians attained in the sixteenth century, was necessary for the introduction of animals or figures into a scheme of flat decoration.

While in Turkey the court had apparently

little influence on the development of weaving, we find that in Persia the art became more and more an accessory of luxury and wealth under the influence of a number of shahs, especially of the Safavid dynasty, who gave their immediate attention to this development. In Persia silk rugs were made earlier and in greater number than in any other country, and in the first part of the seventeenth century were even sent as gifts to the European courts. In these, as in the rugs of enormous size that were made for palaces, the patterns are so complicated that one is forced to wonder at the skill which transferred to products of the looms the fine delicacy of the court miniatures of the period. A development similar to that of Persia was brought about by the courts in India, but there the industry was concentrated in a much smaller centre and the influence of the courts lasted only fifty years. In Persia this influence was felt for nearly three hundred years, and spread to the northern and southern provinces, as well as to Herat in the east.

The question of dating the earlier Persian rugs is still an open one. Dr. Martin assigns a few examples to a period as early as that of the Mongols (1258–1367), on account of their resemblance in design to the early lustre pottery, tiles and miniatures of this period. To this group belongs a rug in the possession of Mr.

Williams that is practically unique, since only two parts of a similar rug are known (one of which is in the Berlin Museum). The design on this rug has for its central feature the old motive of the Tree of Life, represented in a very archaic manner in light, pure colors. The continuous pattern of the border is composed of conventionalized leaves and palmettes of archaic character; the border design and the large "Saracenic flower" in the central fields of the rug recall the characteristic decorations of the dragon rugs previously mentioned, and, taken into connection with the primitive division of the field into irregular shapes, would seem to prove a similar age.

With the following dynasties—the Timurid and Turkoman (1392–1502)—we come to one of the most splendid periods in Persian art. From the early rugs of the type just described, were then developed the animal rugs divided into fields as we see in the one purchased by the Museum at the Yerkes sale, which was probably woven at the end of this period—about 1500. On the other hand, we find the motive of the tree filled with blossoms further developed in the wonderful rug in the possession of Mr. Williams, which Dr. Martin dates at about 1400. In the variety of exquisite blossoms and flowering buds, lavishly scattered over the beautiful red background, and in the enrichment with fine

details of the great, sweeping lines of the border design, this rug is a masterly example of Oriental art. The most important patrons of the rug industry in Persia were the shahs of the Safavid dynasty (1502–1736). It was probably at the command of Tamasp I (1524–1576) that the famous mosque rugs were woven for Ardebil, the capital in northern Persia. These rugs were four in number, comprising the famous Ardebil rug in the South Kensington Museum, with its companion piece that was sold at the Yerkes sale, and the two smaller rugs, one in a private collection in Berlin and the other now in the possession of our Museum. This last, an animal rug very beautiful in drawing and color, as well as a superb carpet lent by Mr. George F. Baker, is characterized by refinement of design and by the high development of technique which permitted the easy combination of the delicate curves of the arabesques, the cloud bands and the animals in a composition which is full of animation. Such technical virtuosity lead naturally to the use of the finest material. It was during the reign of the same Shah Tamasp I, that the first rugs were woven in silk, not much earlier than 1560.

Fortunately it has been possible to include in the exhibition one of these early silk fabrics, of most exquisite quality, which has been lent by Mr. Benjamin Altman. The surface has

the fineness of velvet; it is as light and delicately woven as velvet, and the elegance of design and subdued harmony of color speak for themselves. As in all Persian rugs of the sixteenth century, we find Chinese motives in the designs; the cloud-band motive, and, especially well executed, the Chinese symbol of eternity, the "tschi," which represents the sacred sponge, occurring frequently in Chinese works of the Ming dynasty. Somewhat later in date and not less unusual in design is the prayer rug from the Altman collection—one of the earliest examples of this class, made about 1580. In this rug is developed the same motive of the blossoming tree that we find in the rug lent by Mr. Williams. It is covered with inscriptions from the Koran; and, with the imitation of archaic Chinese seals in the border, it seems to be a development of a very early type,—perhaps, as has been suggested, of the famous prayer carpets made at Amul during the Caliphate. A similar specimen is exhibited in the Museum as a loan; another was in the Yerkes sale, and a third was shown at the recent Munich exhibition of Mohammedan art.

Typical of all these rugs which were woven in the sixteenth century at a centre influenced by the court in Persia, are beautiful flower-designs with arabesques and Chinese motives; and the characteristic colors are a prevailing

deep red and deep blue on which the pattern stands out in light yellow or silver thread. Differing from these deep tones of the sixteenth century rugs are the lighter and more delicate colors of the silk rugs, commonly known as Polonaises or Polish rugs,—a difference which seems to indicate a later date of manufacture. Indeed, it is possible to assign these rugs to a brief period that can be almost exactly dated between 1600 and 1650, as rugs of this type, very probably made in the imperial manufactories, were mostly sent as gifts from Shah Abbas of Persia to the European courts during this time.

The name Polonaise dates from the Paris Exposition in 1878, when several rugs of this type were exhibited by Prince Czartoriski from Warsaw, some of them with the coat-of-arms of the family, embroidered later. Their distinctly non-European style of design made it difficult to accept this attribution, and, indeed, documents have lately come to light which show conclusively that these rugs were not made in Poland.*

* Chinese rugs, interwoven with silver thread and resembling in pattern the Samarkand rugs, are often dated in this country as far back as the Ming dynasty, when, in reality, they were woven at Kothan at the end of the eighteenth century and in the early nineteenth. The technique, however, probably imitates the Polonaise. Silk belts and shawls were woven in Poland, and at the end of the eighteenth century carpets in imitation of the French Savonnerie, but there is absolutely no evidence that silk rugs of the Polonaise types were ever woven in Poland in the seventeenth century.

Polish rugs still exist in large numbers, certainly not less than three hundred. The best pieces are preserved in European courts, such as those of Moscow, Stockholm, Copenhagen, Munich, and in other places where they have been kept in perfect condition since the seventeenth century. They are also well known in this country, and are represented by superb examples in various private collections. Seven of the finest of these privately owned rugs are in the exhibition (from the collections of Messrs. Clark, Altman, Ives, Ross and Widener), as well as one in the possession of the Museum, woven, like the rug lent by Senator Clark, without silver threads, and very likely of earlier date than the others. One of the two Polish rugs lent by Mr. Widener is unusually large and can only be compared with the carpet in Rosenbourg Castle, Denmark, which was presented to the Danish court in 1639. The color combinations of these rugs have an undeniable charm; the light blue, the pure green and rare orange and brown are delightful in their freshness and soft brilliancy. When the heavy, silken pile of these rugs is viewed in different lights, the colors change their value relations, but with one color always dominating.

The well-known class of rugs commonly called Ispahan belongs to the same period as the Polish rugs; that is, with few exceptions, they

were woven in the first half of the seventeenth century. The designation Ispahan, however, is better replaced by that of Herat, as rugs were not woven in Ispahan at this period. These rugs are even better known in America than the Polonaises, and are well represented in nearly every important collection. The typical pattern consists of large palmettes or peony flowers and long, curved leaves, sometimes with the introduction of waving cloud bands. Through the kindness of Senator Clark, it has been possible to illustrate this class of rug in the exhibition by several unusual specimens. The oldest, dating from the middle of the sixteenth century, is a very large rug showing a magnificent band pattern crossing the centre field, with a most wonderful red color in the ground. Not later in date is an unusual example, interwoven with silver threads, distinguished by its dark color scheme similar to those of the north Persian rugs of the time of Shah Tamasp. A third rug, with blue flowers in the design, exemplifies an early seventeenth century type, its unusual border showing the probable influence of north Persian weaves. The fine Ispahan lent by Mr. Altman is especially attractive in its color scheme of light blue combined with the usual red and green of these rugs.

The latest in date of the Persian carpets represented in the exhibition is a rare garden rug

lent by Mr. Davis, which was made about 1750 in north Persia. The pattern, however, is undoubtedly derived from what is probably the oldest type of rug-weaving in the East. The earliest mention in literature of an important rug is the Arabian description of a colossal carpet made for Chosröes I, the Sassanian ruler of the middle of the sixth century A.D., which was called "the spring of Chosröes." The pattern represented a garden with running brooks and paths adorned with trees and beautiful flowers. From this rug, which was taken by the Arabs and cut up into pieces, are derived the few old garden rugs in existence, the oldest dating back to the sixteenth century. As we see in Mr. Davis's example, rugs of this type represented a garden divided into plots by brooks with fish swimming in the water, and by paths over which birds are flying. Although the four or five garden rugs of the sixteenth and seventeenth centuries that are known were made in southern Persia, the technique of Mr. Davis's example, and of similar pieces of the seventeenth and eighteenth centuries, indicate a northern Persian provenance. This is explained by the fact that Nadir Shah, a follower of the Safavids, imported workmen from Herat and Kirman to the northern part of Persia about 1736. With the end of the splendid dynasty of the Safavids the decadence of rug-weaving began. In the revo-

lution that followed the seizure of the throne by Nadir Shah, this wonderful art, so highly developed throughout three centuries, came to an end.

III INDIA

The rug industry in India began to flourish at a much later date than in Persia, and only assumed importance during the Mogul dynasties, especially in the reign of Akbar Shah (1566–1605). The best of the Indian rugs were woven at this period and in the reign of Shah Jehan (1628–1658), at the imperial looms of Lahore; that is, taking both periods together, roughly between 1580 and 1640. In connection with Lahore must be mentioned two other important centres, Agra and Fathpur, the Town of Victory founded by Akbar Shah, who built there a palace for his wives. At Lahore was woven the now famous Indian rug ordered by the Girdlers Company of London in 1634, with the coat-of-arms of Robert Bell, master of the company in that year,—one of the few rugs which can be dated and assigned to a definite place of manufacture (a good colored reproduction of this rug is in the exhibition).

If we leave out of consideration the Indian rugs which, like the one just mentioned, are more or less close imitations of Persian Herat rugs, the other Indian rugs may be divided into two

groups from their designs. The first of these typical designs shows bouquets or other floral motives repeated in an all-over pattern; the other is characterized by the representation of hunting scenes. To the first group belong a silk rug lent by Senator Clark, and a marvelous fragment from Mr. Altman's collection. An unusually large example lent by Mr. Widener and the hunting rug lent by the Boston Museum of Fine Arts represent the second group. The designs in Indian carpets show a more naturalistic representation of nature than the Persian; as someone has said, " the plants seem to have been drawn from a herbarium," with the shapes of the leaves and blossoms clearly indicated, and often with a representation of the roots. Each plant or flower is drawn separately as it occurs in nature; and accordingly the ground of the rug plays a more conspicuous part than it does in the Persian rugs, where the motives are closely connected to secure an uninterrupted rhythm of line. The Indian designer, with more interest in the botany of his flower and plant forms than in their artistic use, arranges them in series, one near the other, and gives them as much as possible a framing in his pattern. The scheme of composition is accordingly clearer than in Persian rugs, and the symmetry more obvious.

The same devoted observation of nature that we have noticed in these flower rugs expresses

itself again in the asymmetrical composition of the animal rugs. While in Persian rugs animals and figures are represented abstractly, so that we never get the idea of a definite locality or scene, as a rule the Indian designers treated the subject pictorially, with landscape and perspective similar to those in their miniatures. In these rugs, animals play a more prominent part than in the Persian, and the illustration of actual hunting scenes are far more common. The hunters are often represented seated on the backs of elephants, a motive which never occurs in Persian rugs; and sometimes they are seated in a carriage drawn by bullocks, as we see on the rug lent by the Boston Museum of Fine Arts, which, for a long time, was designated as Persian. The rug lent by Mr. Widener shows the characteristic animation of pose in the drawing of the animals which has undoubtedly been influenced by early Chinese painting, the Far Eastern influence being clearly evident in the form of the dragons.

Further difference between Persian and Indian rugs may be noted. In the latter we find a common use of flowers with rounded petals or of several leaves with rounded forms, and sometimes lilies or carnations, and trees covered with numerous small blossoms, as on the wonderful tree rug in the Yerkes collection, which came from the Ardebil mosque, but was made in In-

dia, not in Persia. In the best period the forms of these blossoms are simple and distinguished; later, in the imitations of the eighteenth century, the flower pattern becomes smaller and crowded, as a result of European rococo taste, which seems to have penetrated even into India. The frames that had commonly surrounded the floral motives since the end of the sixteenth century * lost their original character, and under this European influence resemble the scroll-work of the late Renaissance.

Particularly characteristic of the color schemes of these Indian rugs, which as a whole are lighter than the Persian, is the use of a pink color either outlined with dark red or on a red ground. Technically, the earliest Indian rugs have never been surpassed. The tree carpet from the Ardebil mosque, made about 1580, has 675 knots to the square inch. The fragment of an Indian carpet lent by Mr. Altman, particularly beautiful with its red ground and bluish-green border, is woven with as many as 702 knots to the square inch, a marvelous example of fine weaving, that is only surpassed by another example in the same collection, woven with 790 knots to the square inch.

* A motive which we find on the decorated pedestal, one of the pedestals that supported the platform of the Peacock throne at Delhi, now in possession of the Museum, may be compared with the design on the fragment of an Indian rug lent by Mr. Altman and on the silk rug lent by Senator Clark.

Although in the reign of Shah Akbar rugs were woven with silk weft and pile on a cotton warp, several all-silk rugs were woven in the time of Shah Jehan. To this group must be assigned a rug woven about 1630, lent by Senator Clark, that was certainly not made at Bokhara, as has sometimes been suggested. The design, especially the beautiful rendering of the pinks in the border and the color combinations of warm red and yellow with dark blue areas in the frame-work and border, is very pleasing. The remarkable hunting rug, lent by Mr. Widener, which shows in the flower and leaf designs the influence of Herat weaves, must be assigned to the middle of the seventeenth century.

In conclusion, our thanks must be expressed to the private collectors who have so generously deprived themselves for several months of their treasures. To their kindness, this exhibition owes its educational and artistic importance.

I wish to make especial acknowledgment of the assistance which has been given me in the preparation of this catalogue by Mr. Joseph Breck, Assistant Curator in the Department of Decorative Arts. Mr. William R. Clifford, Librarian of the Museum, has kindly prepared the bibliography of books on rugs in the Museum Library.

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PART I

—

TURKEY

ASIA MINOR, ARMENIA, SYRIA

NUMBER I

I

RUG WITH CHINESE DRAGON AND PHŒNIX

CENTRAL ASIA MINOR, XIV CENTURY

FIELD: Incomplete; showing two squares, each containing an octagonal field in yellow on which is represented in an archaic conventionalization the fight of the dragon and the phœnix, one of the oldest of Chinese motives. The animals are in blue and red. Filling the corners of the squares are hooked bars.

BORDER: Red and black; the narrow strips defining the border show a simple geometrical design.

Wool. Size: about 4 feet by 2 feet 8 inches.

From a church in Central Italy; bought in Rome. Probably part of a rug with several similar fields. A rug of this kind is represented in a fresco painted by Domenico di Bartolo, about 1440–43 in the hospital at Siena.

Two rugs with somewhat similar designs are represented in a cassone painting of a tourna-

ment in the Piazza S. Croce in the Jarves Collection at New Haven. This Florentine painting of the first half of the fifteenth century has been noted by Dr. Sarre, and is illustrated in the Burlington Magazine, August, 1907.
Published in W. Bode: Vorderasiatische Knüpfteppiche, 1893, p. 110; published in F. Sarre: Mittelalterliche Knüpfteppiche, Kunst und Handwerk, 1907, p. 505; published in F. R. Martin: Oriental Carpets, 1908, fig. 270; published in Neugebauer: Handbuch der orientalischen Teppichkunde, 1909, p. 9.

NOTE: WHILE THE CATALOGUE WAS IN PRESS, AND TOO LATE FOR ALTERATION, WORD WAS RECEIVED FROM BERLIN THAT THE KAISER FRIEDRICH MUSEUM WAS NOT PERMITTED TO LEND THIS RUG.

Lent by the Kaiser Friedrich Museum, Berlin.

NUMBER 2
(THREE-QUARTERS LENGTH)

2

DRAGON RUG

ARMENIA, XIV–XV CENTURY

FIELD: On a cherry-red ground, highly conventionalized leaf forms in yellow and blue-green arranged in a trellis pattern, ornamented by large conventionalized flowers in light blue and white and inclosing archaic dragon and floral motives in white and light colors accented by dark blue and brown.

BORDER: Conventionalized leaf design in white, light red and blue, on dark blue.

Wool. Size: 19 feet 8 inches by 6 feet 10½ inches.

Two similar rugs are in the Berlin Museum; another at Naesby House, Sweden.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

3

DRAGON RUG

ARMENIA, XIV–XV CENTURY

FIELD: On a scarlet ground, highly conventionalized leaf forms in yellow and blue, arranged in a trellis pattern, with floral medallions on a white ground at the intersections. In the spaces thus defined other floral motives and archaic dragons in dark brown relieved by other colors.

BORDER: On a white ground, S motives combined with conventionalized foliage, in yellow and light violet, brown and yellow, and other combinations.

Wool. Size: 17 feet by 7 feet 9½ inches.

Lent by P. M. Sharples.

NUMBER 3
(FIVE-SIXTHS LENGTH)

NUMBER 4

4

DRAGON RUG

ARMENIA, XIV–XV CENTURY

FIELD: On a light red ground, highly conventionalized leaf forms in blue-green and white, arranged in a diaper pattern with floral medallions as connecting units. The central vertical series of the trigonal areas thus defined contain palmette motives; the other fields, archaic yellow dragons outlined in white with details in blue.

BORDER: Unusually broad, having a central band of a conventionalized leaf design on white ground; on inner and outer sides three narrow guard stripes with geometrical designs of discs and S motives.

Wool. Size: 15 feet 1 inch by 7 feet 1½ inches.

Lent by Mr. John D. McIlhenny.

5

RUG WITH CONCENTRIC STEPPED LOZENGES

ARMENIA, XV CENTURY

FIELD: Somewhat off the centre is a stepped lozenge in blue green, enclosing a four-pointed star shape in white, outlined with fawn, decorated with four conventionalized flowers in blue and red. Stepped bands in the following order, scarlet, red, violet, scarlet, yellow, and scarlet, outlined with white and blue, repeat the outlines of the centre lozenge. In the triangular corner areas archaicly conventionalized trees and animals in blue-green, violet and brown, on white ground. The stepped bands contain floral and bird designs in the colors of the corner areas.

BORDER: Narrow; archaic palmettes and leaf motives on white ground.

Wool. Size: 13 feet 1 inch by 6 feet.

The probable age of this rug is indicated by the colors which are similar to those in the foregoing Dragon rugs and by the archaic conventionalization of the forms. It is the beginning of a type that was repeated in Armenia until the eighteenth century.

Owned by the Metropolitan Museum of Art.

NUMBER 5

NUMBER 6
(ONE-HALF LENGTH)

6

CARPET WITH ARCHAIC LEAF DESIGN

ARMENIA, XV CENTURY

FIELD: On a scarlet ground, archaic leaf motives in white, blue, green, yellow and brown arranged in balanced pairs in four horizontal series.

BORDER: Narrow; on a white ground, small oblong areas in blue, scarlet and yellow arranged in a chain design.

Wool. Size: 8 feet 11¾ inches by 6 feet 1 inch.

In the conventionalization of natural forms and in the coloring this rug resembles the so-called Dragon rugs.

Lent by Mr. Theodore M. Davis.

7

HOLBEIN RUG, WITH STAR-SHAPED FIELDS ON SAGE GREEN GROUND

WESTERN ASIA MINOR, XV CENTURY

FIELD: Star-shaped fields ornamented with stars and outlined with red or violet interlacing. Alternate fields have additional arabesques at the corners, in blue, red or yellow. Ground of sage green.

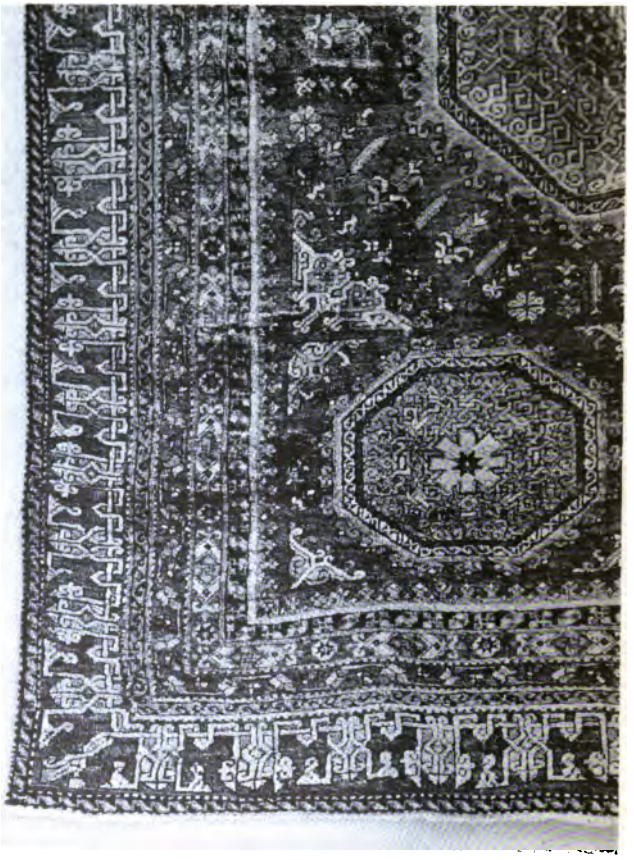
BORDER: Small squares of red and blue, or red and yellow, are surrounded by four conventionalized thistle leaves, in red and blue, or red and purple. Ground of green.
Outer Band: Running S pattern.

Wool. Size: 5 feet 3⅜ inches by 3 feet 7¼ inches.

A rug with a similar field is to be seen in a picture by Memling in the Uffizi, at Florence, of about 1480.

From the Joseph Lees Williams Memorial Collection.
Lent by C. F. Williams.

NUMBER 7



NUMBER 8
(ONE-QUARTER)

8

HOLBEIN RUG, WITH OCTAGONALS AND CUFIC BORDER

WESTERN ASIA MINOR, LATE XV CENTURY

FIELD: Large octagonal central field with four small octagons in the corners, each filled with yellow interlaced ribbons on peacock-blue ground with additional passages in violet and rose. Central octagon surrounded by palmettes and trees; corner octagons by four triangular devices of interlacing bands. Ground of deep rose.

BORDER: Four narrow stripes and one broad; the narrow stripes filled with geometric patterns on black, red, violet and black grounds. The broad border shows a pattern imitating Cufic lettering.

Wool. Size: 5 feet 9⅞ inches by 4 feet 7 inches.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. C. F. Williams.

9

HOLBEIN RUG, WITH DOUBLE CUFIC BORDER

WESTERN ASIA MINOR, LATE XV CENTURY

FIELD: Semi-regular squares having each a star in the centre and outlined with red or black interlacings. Alternate squares have additional arabesques at the four corners; mostly in red, with slight touches of blue and yellow. Ground of olive green.

BORDER: Geometric pattern developed from Cufic inscriptions, cream on red.
Outer Band: On the long side S pattern alternating with squares; on the short side the squares are omitted.

Wool. Size: 5 feet 1¾ inches by 3 feet 6 inches.

Pattern of field similar to preceding carpet.
A similar rug is to be seen in a picture in S. Giovanni e Paolo at Venice, painted by Bissolo early in the sixteenth century; also in a picture by Raffaellino del Garbo in Berlin, of about 1490.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

NUMBER 9

NUMBER 10

TURKEY (ASIA MINOR, ARMENIA, SYRIA)

10

RUG WITH ENCLOSED HEXAGONS

WESTERN ASIA MINOR, MIDDLE OF XVI CENTURY

FIELD: Divided into six squares, each containing a hexagon enclosing a blue star and radiating cypress trees on a red ground; the corners of each square are filled with blue or green blossoms on a maroon ground.

BROAD BORDER, with alternating rounded oblong and diamond-shaped areas in red and blue, on green ground. On either side of this border is a strip of steel blue with small undulate pattern.

Wool. Size: 6 feet 2¼ inches by 4 feet 6⅛ inches.

A similar rug may be seen in a picture in S. Giovanni e Paolo at Venice, painted by Lorenzo Lotto about 1530 and in a painting by Torbido of the same date at the Vienna Museum. Somewhat similar rugs are in the Museums at Düsseldorf and Berlin. These rugs have been found mostly in Italy.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. C. F. Williams.

II

RUG WITH WHITE GROUND

CENTRAL ASIA MINOR, MIDDLE OF XVI CENTURY

FIELD and BORDER on white ground, separated by a red line. In the former are repeated flower forms and a primitive bird-shaped motive; in the latter Chinese cloud bands interspersed with floral designs. The colors of the flower pattern are red, blue and yellow; of the birds, green and pink; of the clouds, green, red, blue, or yellow.

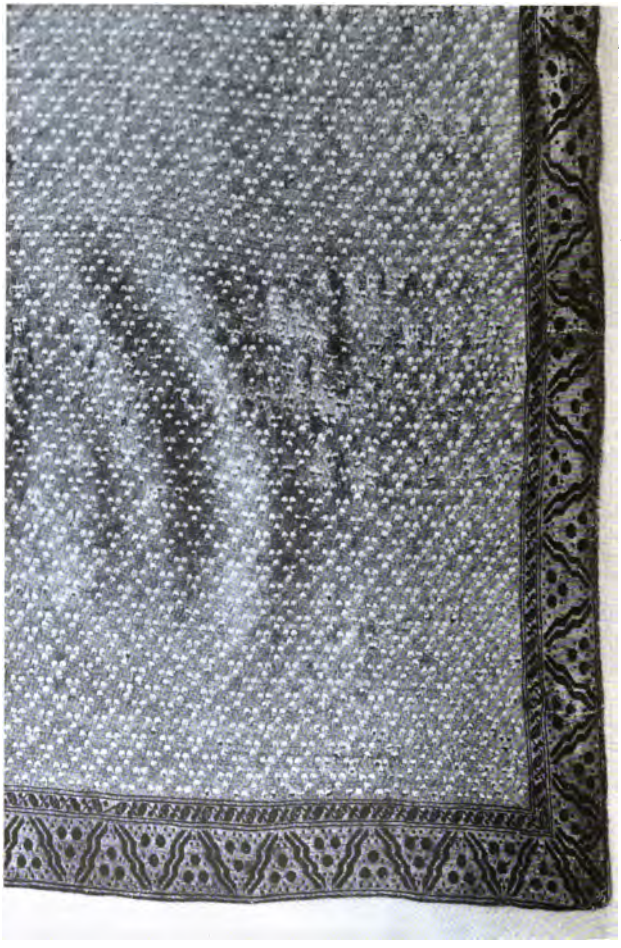
Wool. Size: 6 feet 7¾ inches by 4 feet 2¼ inches.

Similar rugs are in the possession of Mr. Williams in Norristown, Dr. W. Bode in Berlin, the Kunstgewerbe Museum in Berlin, and of Simonetti in Rome; to be found also in a painting by Varotari in the Hermitage of 1625; and in another by Peter Candid in the Residence at Munich, of about 1600.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. C. F. Williams.

NUMBER 11



NUMBER 12
(ONE-QUARTER)

TURKEY (ASIA MINOR, ARMENIA, SYRIA)

12

LARGE RUG, WITH SMALL REPEATING DESIGNS

WESTERN ASIA MINOR, MIDDLE OF XVI CENTURY

FIELD: On a gray ground, small allover pattern closely repeating a unit consisting of three balls in light blue and cream white.

BORDER: On a darker gray ground, the same motive of the three balls, in violet, brown and red, repeated, and separated by tiger stripes in red and light blue. Small violet brown spots. Inner Guard Band, conventional undulate design in violet, brown and red.

Wool. Size: 12 feet 6¼ inches by 7 feet 11⅝ inches.

No other rug of this type is known. A similar design may be seen on brocades, velvets and faiences from Western Asia Minor of the same period.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

13

RUG WITH GEOMETRICAL DESIGN IN RED AND YELLOW

WESTERN ASIA MINOR, MIDDLE OF XVI CENTURY

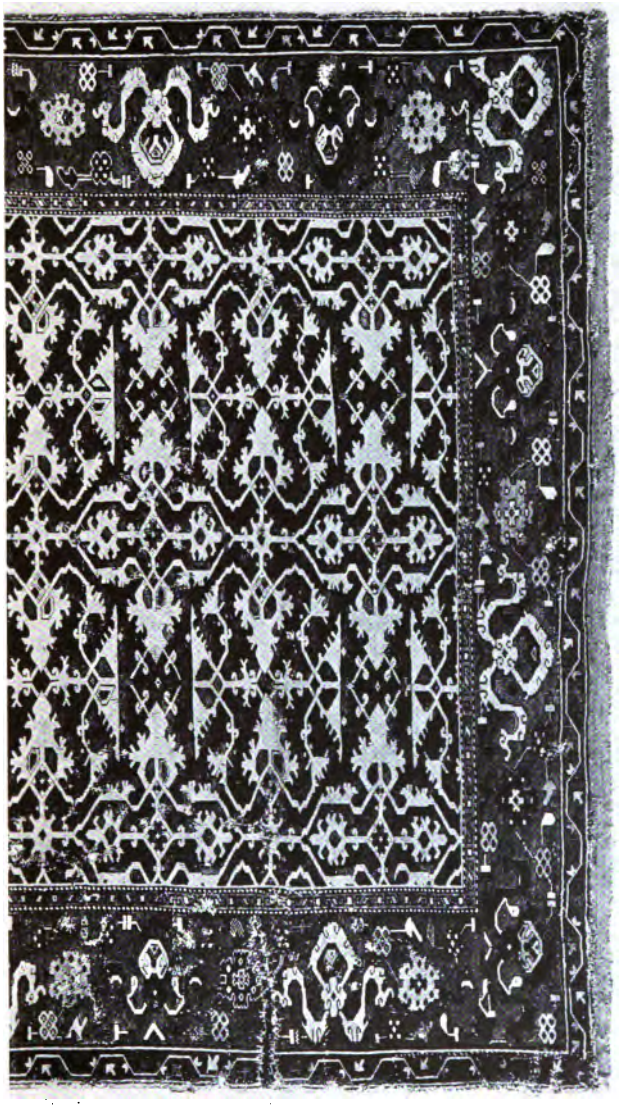
FIELD: Geometrically conventionalized leaf forms in yellow relieved by small passages of light and dark blue, on scarlet ground.

BORDER: Chinese cloud bands in yellow, orange, and scarlet, separated by floral motives, on dark blue ground.
Outer Guard Band, undulate design of leaves in white and colors on scarlet ground.
Inner Guard Band, on olive ground, design of S motives separated by squares.

Wool. Size: 8 feet 8⅞ inches by 5 feet 4¾ inches.

Rugs of this type, sometimes found with the double or single Cufic border, are to be seen in paintings by Lorenzo Lotto, Girolamo dai Libri, Bronzino and Luca Longhi on pictures painted between 1520 and 1540.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.



NUMBER 13
(ONE-THIRD LENGTH)

NUMBER 14
(SEVEN-EIGHTHS LENGTH)

14

RUG WITH FLOWER DESIGN

CENTRAL ASIA MINOR, MIDDLE OF XVI CENTURY

FIELD: Divided vertically by stalks alternately bearing leaves and flowers. The design is in red, light blue, blue-green, brown and white on a dark blue ground.

BORDER: On a red ground, conventionalized leaves in white, blue-green and yellow, interspersed with blossom of geometrical shape, with alternately yellow and blue-green grounds.

Wool. Size: 10 feet by 5 feet 4 inches.

The centre field shows an imitation in the geometrical Asia Minor style of a Persian rug of the Herat type. The border resembles an Asia Minor rug in the Berlin Museum, which contains in the centre field animals imitated from a Persian rug.

Lent by Mr. Theodore M. Davis.

15

RUG WITH LARGE CONVENTIONALIZED FLOWERS

CENTRAL ASIA MINOR, XV CENTURY

FIELD: On a brown-black ground, three large conventionalized flowers with leaves. The central floral motive is worked out in scarlet, yellow and white on a blue ground outlined in red. The other two have the flower, chiefly in white and blue or greenish-blue, between large leaves or petals in scarlet. These three large motives are connected by a straight stem dividing the field vertically into halves, and from which spring pairs of leaves in white and blue and smaller medallion-shaped flowers. Other leaf and flower motives in blue, yellow and white, outlined in scarlet, also occur in the field.

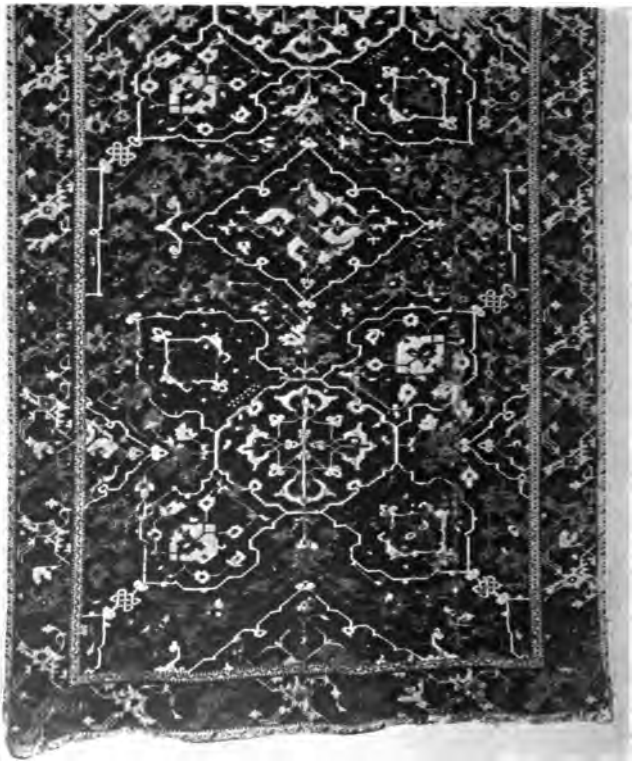
BORDER: On a white ground, design in light brown, scarlet, blue and yellow.

Wool. Size: 10 feet 6½ inches by 5 feet 6¼ inches.

The dragon rugs of the fourteenth century are recalled by this example, and the brown-black field with white border and the archaic conventionalization of natural forms in its design would seem to indicate an early date of production.

Lent by Mr. Theodore M. Davis.

NUMBER 15



NUMBER 16
(ONE-HALF LENGTH)

16

RUG WITH BLUE AND YELLOW STARS

WESTERN ASIA MINOR (USHAK), MIDDLE OF XV CENTURY

FIELD: Three four-pointed stars separated by diamond-shaped fields, enclosing arabesques and floral motives; the ground is patterned with flower branches. At the points of the stars, bands interlaced to form double knots. Outlines in yellow; grounds, blue and red.

BORDER: Arabesques enclosing conventionalized flowers and leaves; narrow guard bands with undulate designs.

Wool.

The only complete rug of this kind known. A part of a similar carpet is in the Victoria and Albert Museum in London (Martin, fig. 293). The unusual double knots at the star points are found in a manuscript of 1435 made for Shah Rukh.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

17

RUG WITH BLUE AND YELLOW STARS

WESTERN ASIA MINOR (USHAK), XVI CENTURY

FIELD: On a scarlet ground, large eight-pointed stars alternating with smaller squares; enriched with arabesques in yellow and red on a dark blue ground. The ground is further decorated with a less contrasting pattern of flower branches in green, blue and yellow.

BORDER: Reciprocating arabesques or leaf forms in the colors of the field, connected by geometrical stalks in white on scarlet ground.
Inner Guard Band: Simple floral design in red and blue on yellow ground.

Wool. Size: 12 feet 1½ inches by 6 feet 7¾ inches.

A similar rug is in Bordone's Fisherman and Doge at Venice. Similar rugs also occur in Netherlandish paintings of the early seventeenth century. See also Bode, p. 71 ff.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. C. F. Williams.

NUMBER 17

NUMBER 18

18

RUG WITH FOUR BLUE STARS

WESTERN ASIA MINOR (USHAK), XVI CENTURY

FIELD: On a scarlet ground, enriched with light green and blue floral branches, four large stars, of which two are cut by the border. This latter pair have a red central field repeating the star shape and are further charged with a light blue square; decoration of floral and leaf forms. The other two are charged with stars containing eight radiating leaf forms.

BORDER: Arabesques in blue arranged in arches, enframing floral and leaf motives in green and red.

Outer Guard Band: Floral design in yellow and red on dark blue ground.

Wool. Size: 8 feet 11¼ inches by 6 feet 7¾ inches.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. C. F. Williams.

19

RUG WITH CONVENTIONALIZED FLOWERS

CENTRAL ASIA MINOR, ABOUT 1650

FIELD: On dark blue ground, series of conventionalized flowers containing branches of blossoms in red, blue and yellow on cream ground; interspersed leaves on long stems. Outlines are commonly in red or cream. In the upper left section a male figure and in the lower part below the centre two conventionalized animals.

BORDER: Undulate band with curved leaves in dark blue and red on a cream ground covered with red and blue stars.
Guard Bands: Small stars in red and blue on cream ground.

Wool. Size: 6 feet 8½ inches by 4 feet 5 inches.

The design of the field is perhaps derived from a brocade of 1550. A similar rug is reproduced in Martin, fig. 292.

Lent by Mr. Theodore M. Davis.

NUMBER 19
(ONE-HALF LENGTH)

NUMBER 20

20

RUG WITH GEOMETRIC PATTERN IN GREEN

SYRIAN (DAMASCUS) (EGYPTIAN?), ABOUT 1500

FIELD: Square enclosing an octagon with oblong panels at either end. The octagon contains stars in moss green and a medallion composed of eight small blue contiguous circles. In the triangular corners, small squares with palmettes. In the oblong panels are parallel series of alternating trees and shrubs.

BORDER: Alternate oblong and circular cartouches in steel blue, moss green, yellow and cherry red.

Angora wool. Size: 6 feet 6¾ inches by 4 feet 7¼ inches.

The largest rug of this type woven in silk is in the possession of the Emperor of Austria. There are several others in private possession, and one in the Berlin Museum. This type of rug has been attributed wrongly to Spanish or Morocco production.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. G. F. Williams.

21

CIRCULAR DAMASCUS RUG

SYRIA (ASIA MINOR?), ABOUT 1600

FIELD: On a cherry red ground, medallion in sage green with a central device in yellow and red from which radiate leaf shapes containing tulips and pinks. The rest of the main field is closely decorated with peony flowers and long curving leaves in green, blue, yellow and white.

BORDER: On the same cherry ground, stars in blue, white, yellow and green with balanced arrangements of little bushes and palmettes.

Wool. Size: 8 feet 1 inch by 7 feet 3 inches.

The border has been derived from a rug similar to No. 20. A carpet of similar design but of different shape, and intended to be used as a table cover, is in the Victoria and Albert Museum in London. Several other carpets of this type, mostly of square shape, in this country and in collections in Berlin.

Lent by Hon. W. A. Clark.

NUMBER 21

PART II

—

PERSIA

NUMBER 22

22

RUG WITH ARCHAIC TREE DESIGN

PERSIA, ABOUT 1350

FIELD: Thick-stemmed trees covered with blossoms define areas enriched with large palmette motives archaically drawn.

BORDER: Current design of conventionalized flowers separated by leaves.

Wool. Size: about 8 feet by 5 feet.

Part of a similar rug is in the Kaiser Friedrich Museum at Berlin. A later example of analogous design is in Sweden, at Naesby House.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

27

23

RUG WITH TREE DESIGN ON RED GROUND

NORTHWESTERN PERSIA, ABOUT 1400

FIELD: Blossoming trees and cypresses against a claret ground; archaic palmettes interspersed.

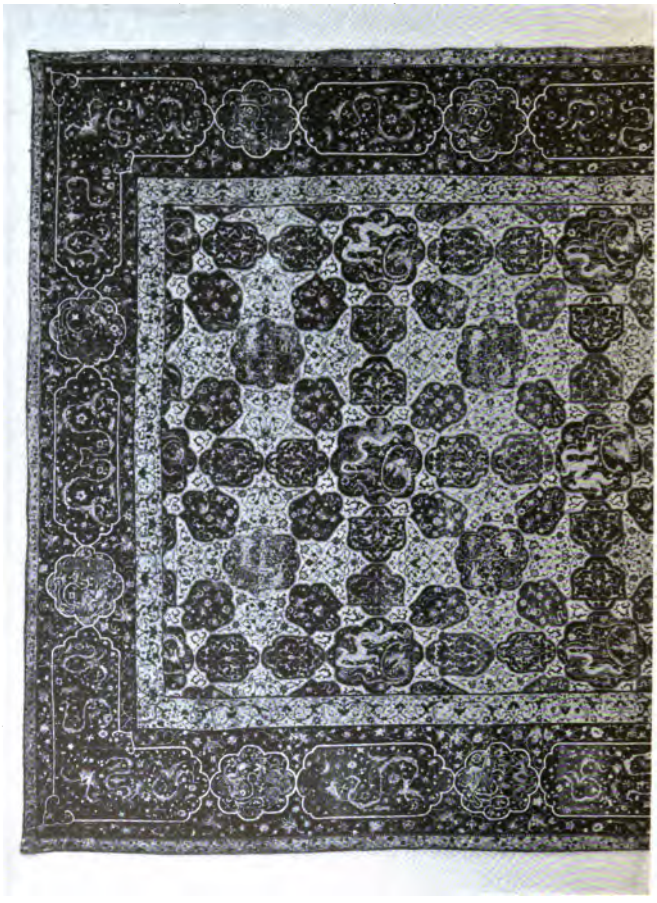
BORDER: Interlaced arabesques in three different colors decorated with sprays of flowers; blue ground.
Guard Bands: Floral undulate patterns.

Wool. Size: 16 feet 18 inches by 11 feet 11 inches.

Dr. F. Sarre dates the rug in the beginning of the sixteenth century.
Published by Dr. F. R. Martin, Oriental Carpets, fig. 84; Dr. F. Sarre, Amtliche Berichte der Kgl. Museen, Berlin, 1909.
Formerly in possession of J. Böhler, Munich.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

NUMBER 23



NUMBER 24
(ONE-HALF LENGTH)

24

COMPARTMENT RUG WITH CHINESE ANIMAL MOTIVES

NORTHWESTERN PERSIA, ABOUT 1500

FIELD: At the intersections of a suggested trellis framework are large rounded octagons representing the mythical fight of the dragon and the phœnix on blue grounds, each medallion with eight radiating escutcheon panels alternately red and blue, with Chinese ducks in the design of the former, and in the latter arabesques. Tangent to the blue escutcheons and serving to connect the rounded octagons in a diaper pattern are smaller medallions of similar shape, each with four running lions on blue ground. In the center of the areas thus defined, the larger medallion with its radiating escutcheons, alternately red and blue, is repeated. This intricate pattern of tangent medallions and escutcheons is developed on a white ground with a subpattern of cloud bands, arabesques, and palmettes in blue, orange, and red.

BORDER: On a red ground, richly decorated with floral designs and birds intermingled with scrolls, rounded octagons similar to those in the field, and oblong panels with rounded cusped ends decorated with cloud bands and arabesques in orange and pink, on dark blue ground.

Lower Guard Band: Green, red and light blue cloud bands and arabesques on yellow ground. Outer Guard Band: Flower design, in green, blue and red on yellow ground.

Wool. Size: 16 feet 4 inches by 11 feet 2 inches.

A similar rug, but inferior in quality, is in the Museum at Lyons. The rug in the collection of the Countess Clam-Gallas at Vienna resembles this rug in design, but is much later in date.
J. K. Mumford: The Charles T. Yerkes Collection Catalogue, fig. 226.
Collection of Vincent Robinson, London.
Collection of Adolph Thiem, Berlin.
Collection of Charles T. Yerkes, New York.

Purchased, 1910, at the sale of the Yerkes Collection.
Owned by the Metropolitan Museum of Art.

NUMBER 25

25

ANIMAL RUG FROM THE ARDEBIL MOSQUE

NORTHERN PERSIA, ABOUT 1530

FIELD: On a claret ground, a balanced design repeating the motives of a lion and jackal attacking a black Chinese deer spotted with yellow, and of running boars and other animals; further enriched with peony flowers, partly executed in silver.

BORDER: Chinese cloud bands and arabesques, pink and blue on dark blue ground.
Inner Guard Band: Design in green and yellow ground.
Outer Guard Band: Floral design on red ground.

Size: 10 feet 11 inches by 5 feet 10 inches. 484 knots to the square inch.

The companion piece is in the collection of Dr. F. Sarre in Berlin, reproduced in the Vienna publication.
Published in J. K. Mumford: The Charles T. Yerkes Collection, No. 216.

Purchased, 1910, at the sale of the Yerkes Collection.

Owned by The Metropolitan Museum of Art.

26

HUNTING RUG WITH INSCRIPTIONS FROM THE KORAN

NORTHERN PERSIA (TABRIZ?), ABOUT 1550

FIELD: On a red ground, a large central medallion with two adjoining fruit-shaped panels, and in the corners, quarter segments of cusped circles. In the center of the large medallion, a circle decorated with design in blue, silver, and red within a white square, charged with decoration in red, orange, and green, from which radiate four niche-shaped panels with design of Chinese cloud bands and flowers in silver, red and pink on green ground. The field of the medallion is red with green and silver arabesques. It is surrounded by a border of Arabic inscriptions in silver on brown-black. The ground of the fruit-shaped panels is blue and green, decorated with flowering branches in red, white, and orange and with confronted peacocks in silver and old rose. The corner fields have, on a light blue ground, a decoration of flowering branches in claret red and orange, cloud bands in deep rose, and animals and fishes in silver. A variety of animals and fishes largely in silver, with passages in light blue and brown, occur in the rest of the main field, which has a subpattern of foliated scrolls

NUMBER 26

bearing flowers in palmette and rosette shapes in orange, pink, blue, and green.

BORDER: On a cream-colored ground, alternating oblong and round medallions containing respectively inscriptions from the Koran in silver, and birds in silver, red, and orange on red and brown grounds. Between the medallions, cloud bands and foliated floral scrolls in claret red and green.

Inner Guard Border: On a green ground, arabesques and thistlelike motives in red, pink, and silver.

Outer Guard Border: On a green ground palmettes in silver and blue inclosed in red leaf panels.

Wool. Size: 14 feet ½ inch by 6 feet 1¼ inches.

Other analogous rugs of this manufactory are in the Poldi-Pezzoli Museum, Milan; in the Stieglitz Museum, St. Petersburg; and in the Musée des Arts décoratifs, Paris. No. 27 in this catalogue shows a resemblance in design.

Lent by Mr. George F. Baker.

27

FRAGMENT OF HUNTING RUG

NORTHERN PERSIA (TABRIZ?), ABOUT 1550

FIELD: Showing part of large central medallion decorated with arabesques, foliated scrolls, and floral motives; also incomplete corner fields repeating a segment of the central field decorated with large arabesques enriched with blossoms. Tangent to one end of the central field is an oblong panel with cloud bands and scrolls on ground, and an escutcheon with peacocks on ground. In the main field, representation of various animals intermingled with floral and leaf motives.

BORDER: Intersecting medallions and oblongs ornamented with floral scrolls.

Wool.

Published in Martin, fig. 124.
Formerly in possession of J. Böhler, Munich.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. C. F. Williams.

34

NUMBER 27

NUMBER 28

28

FRAGMENTS OF A RUG WITH FIGURAL SCENES

NORTHERN PERSIA (TABRIZ?), ABOUT 1550

It is doubtful whether these fragments are of one or several rugs, but they were evidently woven at the same place and time. The main panel is part of a central medallion, and contains winged Persian spirits in Chinese style in different shades of yellow, red, and blue, against a dark-green ground. Interspersed throughout are Chinese clouds and flowers in yellow and green. The upper borders and the side panels contain red and light blue cartouches and escutcheons on a white ground, the central panel having white inscriptions from the Koran on a black ground. The lower border shows multicolored birds on green branches, on a cream ground.

Wool. Size: 6 feet 2 inches by 3 feet 4 inches. Similar winged genii are found on the hunting rug in the Poldi-Pezzoli Museum at Milan.

Published in Mumford, No. 205.
Formerly in Bardini Collection, Florence, and the Yerkes Collection, New York.

Lent by Mrs. Herbert L. Pratt.

29

SILK RUG WITH ARABESQUES AND CHINESE SYMBOLS

CENTRAL PERSIA (KASHAN?), ABOUT 1580

FIELD: In centre a quatrefoil of four heart-shaped leaves, with arabesques and palmettes in green and silver on a dark-blue ground; surrounded by peonies and other flowers, interspersed with Chinese symbols in silver thread, on a dark-claret ground. Corners repeat a section of the central quatrefoil, with arabesques in yellow and claret, on a sulphur ground.

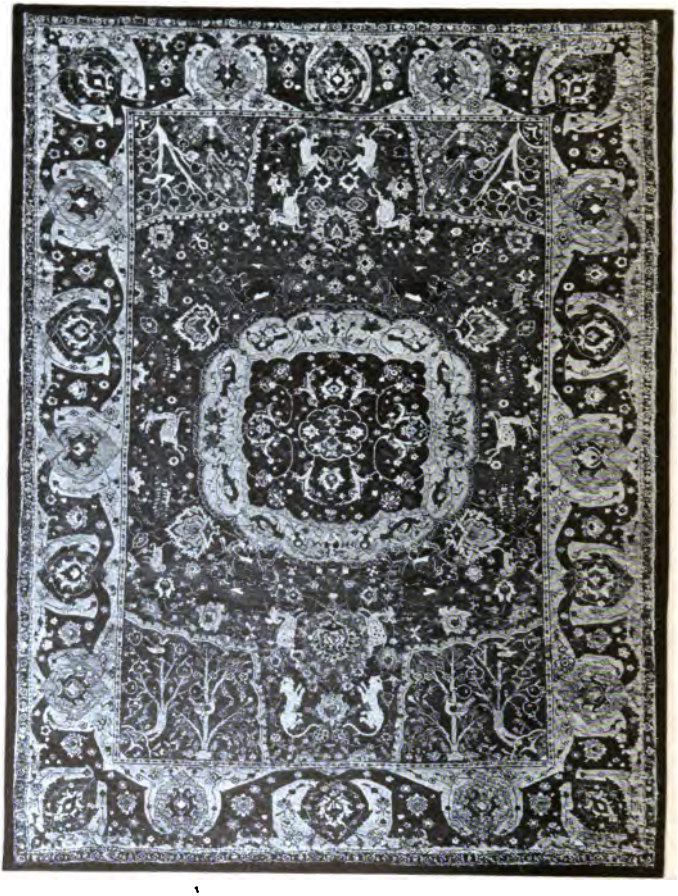
BORDER: Peony flowers in leaf-shaped cream white panels, on a dark-green ground.
Inner Band: Undulate branches on blue ground.
Outer Band: Oblong and quatrefoil fields in sulphur color and blue, strewn with blossoms, on a claret ground.

Silk. Size: 8 feet 2 inches by 5 feet 7 inches. 624 knots in a square inch.

A rug of a somewhat similar design is in the Musée des Gobelins in Paris. (Reproduction in Bode, fig. 11, and Martin, fig. 141.)

Lent by Mr. Benjamin Altman.

NUMBER 29



NUMBER 30

30
HUNTING RUG WITH LARGE MEDALLION

NORTHWESTERN PERSIA (TABRIZ?), ABOUT 1580

FIELD: Large central medallion with arabesques and palmettes in red, light yellow and blue on a dark-blue ground, with a border of birds in red and blue perched on slender stems connecting blue floral motives on a yellow ground. In the corners of the main field, trapeziform areas with flowering and fruit-bearing trees, with birds in the branches, on a dark-green ground, in yellow, red, white, and green. The rest of the main field is ornamented with palmettes, blossoms, and numerous animals, in orange, black, fawn, light blue and other colors, on a red ground.

BORDER: Between narrow guard stripes, design of palmettes on alternating green and red leaf-shaped panels separated by large, reciprocating arabesque forms in dark blue and yellow, decorated with palmettes and small flowers.

Wool. Size: 7 feet 7⅛ inches by 5 feet 8 inches.

Published in Bode: Vorderasiatische Knüpfteppiche, fig. 13, and J. K. Mumford: The Charles T. Yerkes Collection, No. 204.

Said to have been at one time in Holyrood Palace.

From the Collection of Vincent Robinson, London.

From the Collection of Charles T. Yerkes, New York.

Purchased 1910 at the sale of the Yerkes Collection.

Owned by the Metropolitan Museum of Art.

NUMBER 31

31

PRAYER RUG WITH INSCRIPTIONS FROM KORAN

NORTH PERSIA, ABOUT 1580

FIELD: Prayer niche with mosque lamp with flowers in red, yellow, and pink, outlined in dark brown on a green ground. Below, flowering trees in yellow with pink blossoms and other flowers and leaves in pink, yellow, and dark red. Around the niche, arabesques in light and dark brown and white on claret red ground.

Inner Border: On a yellow ground Arabic inscriptions in red, in the lower part, completed by a design of arabesques. The inscription reads: May the Blessing of God rest upon them all. There is no God but ALLAH (the true God.) Mohammed is the prophet of God. Ali is the saint of God. God the exalted one says: Verily God and His angels shower their blessings upon the prophet. Oh ye faithful send your blessings unto Him, as well as offer your salutations unto Him.

Outer Border: On a blue ground, rounded octagons with designs in brown on gray ground imitating archaic Chinese letters, and oblong panels with rounded cusped ends containing inscriptions from the Koran in black on gray ground. The inscriptions read:

Iman the victorious and expected Mahdi, the Lord of the Age.

Zalsi and Hason; and bless the standing proof.

Oh Lord bless Mohammed the chosen one. Ali, the elect, Fatimeh the Immaculate.

Jofer Sadik, Mooza Kazin, Ali Riza Mahomed Taki, Mahomed Nakee, Ali.

The two branches Harson and Hussein Bless Ali Zaimulubbad Mahomed Bak'r.

The two octagons in the lower corner and the four adjoining oblong panels contain on respectively orange and white grounds, designs of cloud bands, arabesques and flowers in red, yellow, pink, and black. At the top is a narrow stripe with inscriptions in white on brown.

Wool. Size: 5 feet 4⅝ inches by 3 feet 2⅞ inches.

Reproduced in Martin, fig. 203.
Formerly in the collection of Stefano Bardini, Florence.

Lent by Mr. Benjamin Altman.

NUMBER 32

32

RUG WITH ANIMALS AND FIGURES

NORTHWESTERN PERSIA (TABRIZ?), ABOUT 1600

FIELD: In the center, large medallion; around a central device of four ducks are represented against a background of flowering shrubs in red, blue, and green on a yellow ground, standing and seated figures, dressed in costumes of dark blue and green, silver blue and red. The rest of the main field is ornamented with floral motives in many colors on a claret red ground connected by slender curving stems and interspersed with representations of animals in yellow, light brown, and gray, orange, dark blue, etc.

BORDER: On a dark-green ground, floral devices connected by thin foliated stalks and birds flying or perched on the stems. In the colors of the field, two narrow guard stripes with floral designs on white and claret grounds.

Silk. Size: 8 feet 8 inches by 5 feet 11 inches.

A companion piece was in the Yerkes Collection.
Reproduced in Martin, fig. 127.
Formerly in the collection of Stefano Bardini, Florence.

Gift of Alexander Smith Cochran, 1908.
Owned by the Metropolitan Museum of Art.

33

SILK RUG WITH ROSE GROUND (SO-CALLED POLISH CARPET)

PERSIA (IMPERIAL MANUFACTORY), ABOUT 1600

FIELD: On a uniform ground of deep rose, framework of pattern is opposed in light colors. The palmettes and long lancet leaves are in light green and blue, salmon and green, strengthened by dark passages in brown, green and blue. This rug is woven without the introduction of gold or silver threads, but light yellow and silver gray suggest the precious metals.

BORDER: Palmettes between lancet leaves on a light silvery blue ground.

Silk. Size: 9 feet 2 inches by 5 feet 6 inches.

Purchased in 1910.
Owned by the Metropolitan Museum of Art.

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34

SILK RUG WITH SALMON PINK GROUND (SO-CALLED POLISH CARPET)

PERSIA (IMPERIAL MANUFACTORY), ABOUT 1600

FIELD: In the center four palmettes and two Chinese cloud bands. These palmettes are connected with still other palmettes and peony flowers by slender stalks bearing long, curved leaves. Flowers in different shades of dark and light brown, with green, yellow, and blue leaves. General ground, salmon pink.

BORDER: Palmettes and peonies enclosed by curved lancet leaves in salmon pink and yellow. On an emerald green ground.

Silk. Size: 6 feet 6 inches by 4 feet 9 inches.

Lent by Hon. W. A. Clark.

35

SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET)

PERSIA (IMPERIAL MANUFACTORY), FIRST HALF OF XVII CENTURY

FIELD: Arabesques in red, light green and other delicate colors connected by yellow stems define areas with gold and silver ground. Large floral and conventionalized fruit motives in salmon pink, blue gray and other colors, are balanced in the center and connected by stems bearing blue-green leaves and flowers, largely in yellow and gray.

BORDER: On a green ground, flowers containing fruit motives in light colors accentuated by red between gold and silver leaves, and separated by round open flowers in salmon pink.
Guard Bands: On salmon-pink grounds undulate flower designs.

Silk. Size: 6 feet 7 inches by 4 feet 7½ inches.

Lent by General Brayton Ives.

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NUMBER 36

36

SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET)

PERSIA (IMPERIAL MANUFACTORY), FIRST HALF OF XVII CENTURY

FIELD: On a two-shaded green ground, patterned with floral and foliage motives in scarlet, yellow, fawn color, silver, and gold is a large oblong medallion outlined by arabesques in gray, brown, and light orange. On the silver ground of this central field, balacing on the center, are two large flowers in white, yellow, and brown and two in orange, gray, and yellow with large lancet-shaped leaves. Other flowers in light blue, yellow, and red with a subpattern in light blue and rose.

BORDER: On a gold ground, floral motives with lancet leaves, chiefly in yellow, red, and light neutrals separated by arabesque scrolls in blue and light orange. The design on the two short sides, it should be noted, differ somewhat.
Guard Bands: Undulate floral design on gray and blue.

Silk. Size: 6 feet 9½ inches by 4 feet 9½ inches.

Lent by General Brayton Ives.

37

SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET)

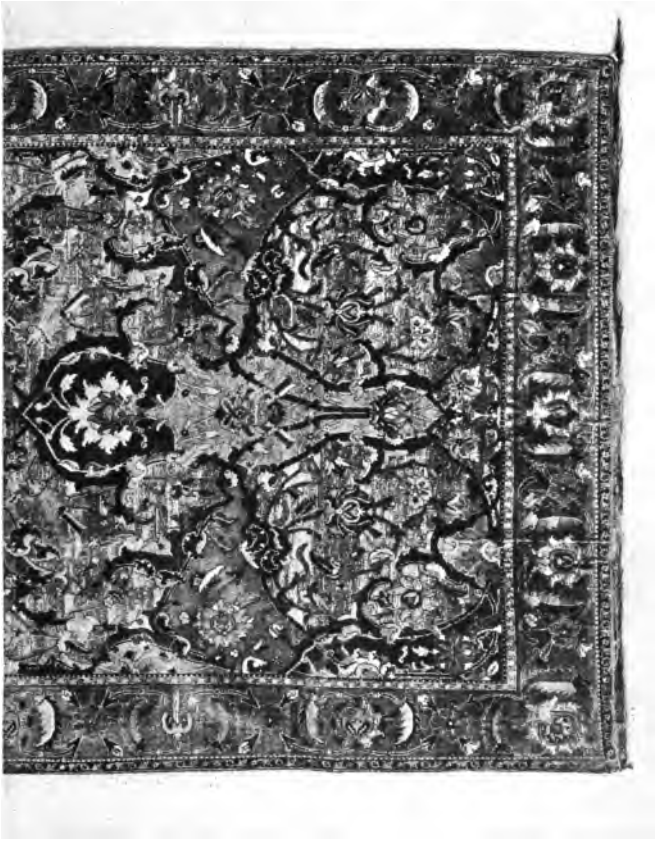
PERSIA (IMPERIAL MANUFACTORY), FIRST HALF OF XVII CENTURY

FIELD: On a silver and gold ground, the chief areas, in light blue changing to mouse gray, are outlined by arabesques shading from red to light brown. In the rich pattern of arabesques and floral forms variety is given by passages in light yellow, blue, and rose.

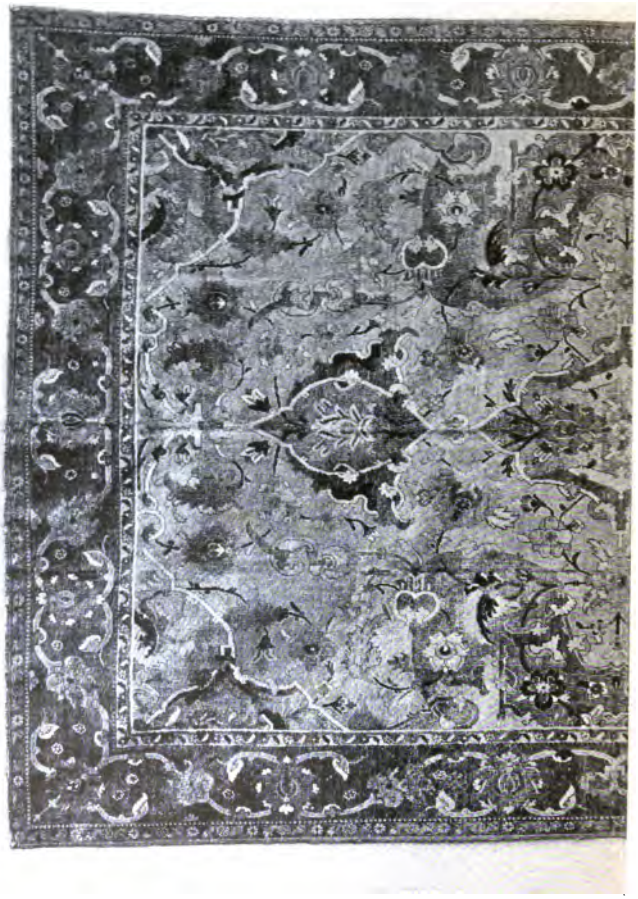
BORDER: Palmettes in silver and delicate colors between lancet leaves on an emerald-green ground.
Yellow and red guard bands.

Silk. Size: 8 feet 8 inches by 4 feet 10 inches.

Lent by Mr. Benjamin Altman.



NUMBER 37
(ONE-HALF LENGTH)



NUMBER 38
(ONE-HALF LENGTH)

38

SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET)

PERSIA (IMPERIAL MANUFACTORY), FIRST HALF OF XVII CENTURY

FIELD: Two palmettes in the central field are connected by delicate stalks in dark blue and yellow with other floral and leaf motives in the general design. Two areas, defined by large arabesques and containing palmettes, adjoin the central field. In the middle of the long sides, and in the corners, balanced areas with gold and silver grounds. Bright green, red, and orange occur in the floral and arabesque motives. General ground of salmon pink.

BORDER: Peony flowers in pink and orange connected by branches, on emerald-green ground.

Silk. Size: 6 feet 8½ inches by 4 feet 6¼ inches.

Lent by Dr. Denman W. Ross.

39

SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET)

PERSIA (IMPERIAL MANUFACTORY), FIRST HALF OF XVII CENTURY

FIELD: Very large flower at either end connected by large spirals and arabesques, on silver and gold grounds. In the center four palmettes, enclosing a lozenge. Flowers, spirals and the central field are again connected by elaborately intérwoven scrolls in variegated colors. Strewn over the entire field are Chinese "tschi" ornaments in yellow and bright blue. General ground of field is in various shades of tan and brown. The predominating colors are orange, yellow, light, and dark blue.

BORDER: Peony flowers connected by branches and leaves in blue and pink on strong orange ground alternating with emerald-green ground.

Silk. Size: 13 feet 2½ inches by 5 feet 8⅛ inches.

One of the largest Polish rugs in existence.

Lent by Mr. P. A. B. Widener.

48

NUMBER 39
(THREE-QUARTERS LENGTH)

NUMBER 40

40

SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED "POLISH" CARPET)

PERSIA (IMPERIAL MANUFACTORY), FIRST HALF OF XVII CENTURY

FIELD: On a gold and silver ground, close design of arabesques and floral forms in light red, orange, blue and other delicate colors.

BORDER: On emerald-green ground, palmettes in silver and salmon between lancet leaves in gold and white.
Inner Guard Band: Blue and yellow.
Outer Guard Band: Yellow and salmon.

Silk. Size: 7 feet by 4 feet 7⅝ inches.

Lent by Mr. P. A. B. Widener.

41

LARGE HERAT RUG WITH ARABESQUES IN BLUE (SO-CALLED ISPAHAN)

EASTERN PERSIA (HERAT), SECOND HALF OF XVI CENTURY

FIELD: On a light claret ground, arabesques in dark blue outlined in light blue and white, varied with leaves in green and yellow, define large medallions and other areas, the whole enriched with flowers and leaves in yellow, green, and blue.

BORDER: Palmettes in yellow, green, and blue separated by red arabesques, on dark-green ground.
Inner Guard Band: Undulate floral design on yellow ground.
Outer Guard Band: Small palmettes, alternating with leaves, on a red ground.

Wool. Size: 26 feet 3 inches by 10 feet 4 inches.

Lent by Hon. W. A. Clark.

NUMBER 41
(TWO-THIRDS LENGTH)

NUMBER 42

42

HERAT RUG WITH MEDALLION BORDER (SO-CALLED ISPAHAN)

EASTERN PERSIA (HERAT), SECOND HALF OF XVI CENTURY

FIELD: Palmettes and peony flowers of different sizes in blue, orange, and black, connected by delicate stems, on a dark red ground.

BORDER: Small, irregular medallions or shields filled with single or double flowers, or arabesques; white, yellow, pink, or red, on steel-blue ground. The space between the shields is dark green decorated with the Chinese cloud band in a corrupt form. Two guard borders, one having a sulphur-colored ground strewn with blossoms, the other a white ground decorated with alternating scrolls and flowers.

Size: 7 feet 2 inches by 5 feet 1 inch.

Lent by Hon. W. A. Clark.

43

HERAT RUG WITH SILVER THREADS (SO-CALLED ISPAHAN)

EASTERN PERSIA (HERAT), SECOND HALF OF XVI CENTURY

FIELD: On a soft claret ground, design of palmettes and peony flowers connected by slender stems bearing small blossoms and enriched by cloud bands. The colors are chiefly light green, yellows, and dark blue; the stems in white; the palmettes and the cloud bands are partly worked in silver.

BORDER: On dark blue-green ground, palmettes in silver, red, and blue, connected by flowering stems.
Inner Guard Band: Interchanging areas in orange and light blue, with flowers.
Outer Guard Band: Conventionalized floral design on a claret ground.

Size: 8 feet 6 inches by 4 feet 7 inches.

Lent by Hon. W. A. Clark.

NUMBER 43
(ONE-HALF LENGTH)

NUMBER 44
(THREE-QUARTERS LENGTH)

44

HERAT RUG WITH PALMETTES AND CLOUD BANDS (SO-CALLED ISPAHAN)

EASTERN PERSIA (HERAT), FIRST HALF OF XVII CENTURY

FIELD: On a bright claret ground, design of large palmettes and leaf forms chiefly in yellow-green, accented by dark blue, and of cloud bands in dark blue and green and in white and yellow outlined in green. The slender connecting stalks are in white and light blue.

BORDER: Peony flowers and pomegranates chiefly in yellow and red on dark green.
Inner Guard Band: Octagonal units repeating alternately yellow and blue on white ground.
Outer Guard Band: Floral design on red ground.

Size: 11 feet 4 inches by 5 feet 3½ inches.

Lent by Mr. P. A. B. Widener.

45

HERAT RUG WITH LARGE PALMETTES (SO-CALLED ISPAHAN)

EASTERN PERSIA (HERAT), FIRST HALF OF XVII CENTURY

FIELD: On a claret-red ground, balanced design of large palmettes in shades of yellow-orange and orange, relieved chiefly by passages in blue, and of leaf and bud motives in blue-green, old rose, dark green, etc. The slender scrolls connecting these motives are in dark blue, outlined with yellow green.

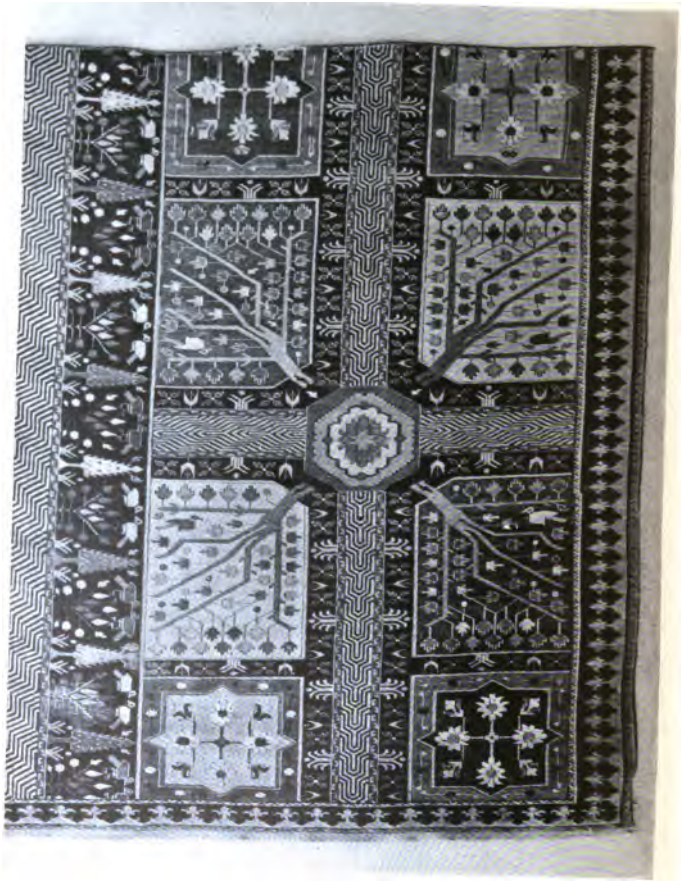
BORDER: On a dark green ground, typical Herat pattern of palmettes separated by lancet leaf forms repeating the variety of colors found in the field.

Outer and inner guard bands: Simple undulate design of flower and leaf motives on grounds respectively red and light blue.

Size: 13 feet 8 inches by 5 feet 10 inches.

Lent by Mr. Benjamin Altman.

NUMBER 45
(THREE-QUARTERS LENGTH)



NUMBER 46
(ONE-HALF LENGTH)

46

GARDEN RUG

NORTH PERSIA, ABOUT 1750

FIELD: Incomplete; a band with design in blue on white ground representing a brook divides the field into halves. This brook is bordered with bands of alternately light red and green cypress trees on a dark blue ground separated by bushes in which birds are perched. The field is further divided by narrower brook bands, bordered with flowers and shrubs, into areas which are filled with conventional representations of flower beds, chiefly in green, red, and white, and of trees, with gray or light blue trunks, bearing light red, blue and yellow leaves on light red or white grounds.

BORDER: Reciprocating lily design in yellow and dark blue, outlined with light red. In the guard bands, narrow reciprocating designs in light red and white, and light red and blue.

Wool. Size: 14 feet 2⅜ inches by 8 feet 10 inches.

Two rugs similar in style are at Naesby House, Sweden, and a third in the possession of Dr. F. Sarre in Berlin.

Lent by Mr. Theodore M. Davis.

PART III

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INDIA

NUMBER 47
(ONE-HALF LENGTH)

47

PART OF A RUG WITH LARGE FLOWER DESIGN

INDIA (IMPERIAL MANUFACTORY), ABOUT 1580

FIELD: On a dark-claret ground, a trellis framework of delicate scrolls enclosing large flowers in yellow and pink, connected by slender stems with small leaves and buds.

BORDER: Separated from the field by a band with leaves and flowers on a cream-colored ground, is a broad border, decorated with similar but larger motives on a dark-blue ground.

Size: 9 feet 11 inches by 4 feet. 702 knots in a square inch.

A fragment of a carpet of a somewhat similar design was in the Salting Collection in London, and another is to be found in the Musée des Arts décoratifs in Paris. Examples are reproduced in Martin, figs. 220, 222.

Lent by Mr. Benjamin Altman.

48

SILK RUG WITH FRAMED BOUQUETS

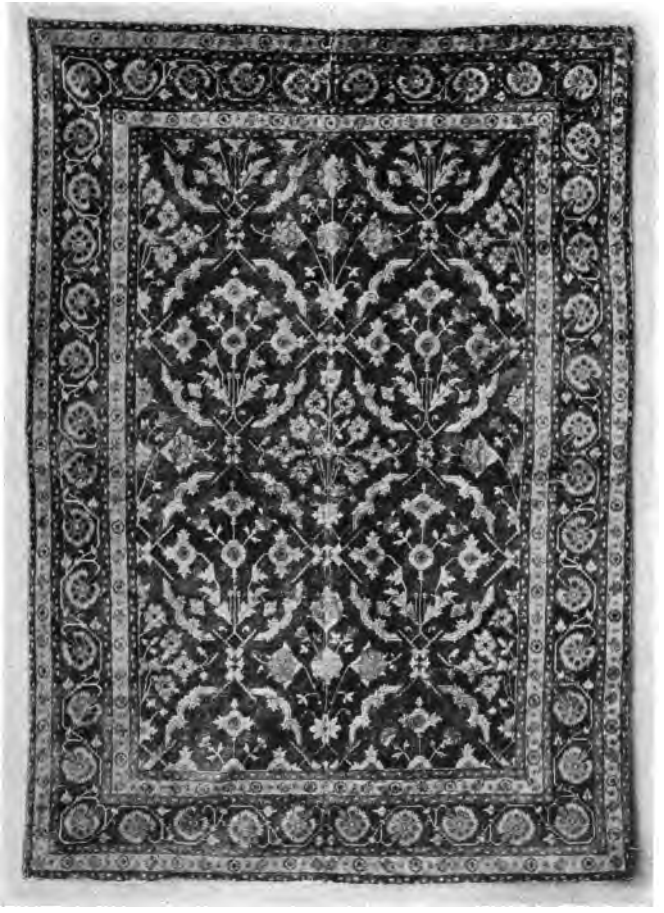
INDIA (IMPERIAL MANUFACTORY), ABOUT 1630

FIELD: On a light claret ground, yellow and blue trellis framework enclosing balanced groups of yellow and lavender flowers, with details in blue and pink.

BORDER: Undulate design of carnations in yellow, lavender, and blue, with yellow stems, on a claret ground. Yellow and blue guard bands with small pink flowers.

Silk. Size: 7 feet 4 inches by 5 feet 2 inches.

Lent by Hon. W. A. Clark.



NUMBER 48

NUMBER 49

49

HUNTING RUG

INDIA (LAHORE?), ABOUT 1640

FIELD: On a red ground, figured scenes asymmetrically disposed. In the upper left-hand corner, a building with figures. Below, lions, tigers, deer, a chained leopard on a cart drawn by a bullock, hunters, elephants, gazelles, in silvery gray, salmon pink, fawn, light and dark blue, interspersed with leafy trees and flowering shrubs in light and dark blue-green.

BORDER: Leaf-shaped panels containing demonic masks in salmon pink and light brown, separated by foliated scrolls in which blue birds are perched, on cream-colored ground.
Guard Bands: Designs in red and pink, light and dark blue.

Wool. Size: 8 feet 3 inches by 5 feet 3 inches.

This rug is described and reproduced by Martin, fig. 234.

Lent by the Boston Museum of Fine Arts.

50

HUNTING RUG

INDIA (LAHORE?), ABOUT 1650

FIELD: On a claret-red ground, in the center, is a rider mounted on an elephant, and irregularly scattered throughout the flowers and leaves in blue, green, and pink that pattern the ground are a great number of real and imaginary animals. In the upper half, a rhinoceros, a crocodile threatening a winged lion, two giraffes fighting, running leopards and gazelles. In the lower half, a dragon seizing a goat, a tiger attacking a leopard, small elephant and various other animals. The animals are largely in white outlined in brown and in blue-green and pink.

BORDER: Oblong cartouches and quatrefoils alternating on a claret ground with pink arabesques. The cartouches contain on a white ground branches of flowers surrounding human faces. Partridges, in pink, represented alternately flying and in repose on a steel blue ground, are represented in the quatrefoils.
Guard Bands: Simple flower designs on white and cream grounds.

Size: 13 feet 3 inches by 6 feet 3¼ inches.

From the Duke of Rutland's Collection.
Lent by Mr. P. A. B. Widener.
62

NUMBER 50

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GILLISS
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